

# encore

MARCH 2013

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## FROM THE ARTISTIC DIRECTORS

David Armstrong  
Executive Producer and Artistic Director  
The 5th Avenue Theatre



Kurt Beattie  
Artistic Director  
ACT-A Contemporary Theatre

The production that you are about to see is the result of a unique collaboration between two of Seattle's leading not-for-profit theater companies: ACT – A Contemporary Theatre and The 5th Avenue Theatre. This is the third time that we have joined forces in this manner — jointly producing and presenting a musical as part of both of our theaters' subscription seasons.

This collaboration provides each organization with the opportunity to fulfill important aspects of our artistic missions that would be difficult for us to accomplish outside of this creative partnership. It allows The 5th Avenue the chance to bring to our audience some of the many wonderful, smaller-scale musicals that would not be a good fit for our home theater, and it allows ACT the opportunity to include musical theater in its programming on a regular basis.

We are thrilled to tell you that the fruits of this collaboration will soon go far beyond our expectations — and far beyond Seattle. It has recently been announced that *FIRST DATE*, the acclaimed world premiere musical that our organizations co-produced last season, will soon open on Broadway. This show was in nearly every aspect “made in Seattle” and it would simply not have happened without the most important collaboration of all: the coming together of our theaters' artists, staffs, audiences and donors.

We are extremely fortunate to be making theater here in Seattle — one of America's great theater centers — and we are very excited for you to see what the amazingly talented artists behind this intriguing new production have cooked up for you this year.

A handwritten signature in cursive script that reads "Kurt Beattie".

A handwritten signature in cursive script that reads "David Armstrong".

Kurt Beattie and David Armstrong





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Patti Cohenour as "Little Edie" in *Grey Gardens*.  
Photo by Mark Kitaoka



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and

## ACT—A Contemporary Theatre

Kurt Beattie, Artistic Director

Carlo Scandiuzzi, Executive Director

present

# GREY GARDENS

Book by

**DOUG WRIGHT**

Music by

**SCOTT FRANKEL**

Lyrics by

**MICHAEL KORIE**

Based on the film *Grey Gardens*

by David Maysles, Albert Maysles, Ellen Hovde, Muffie Mayer and Susan Froemke

Starring

**MARK ANDERS PATTI COHENOUR MAE CORLEY ALLEN FITZPATRICK  
MONTERRAT FLECK ANALIESE EMERSON GUETTINGER EKELLO J. HARRID, JR.  
SUZY HUNT MATT OWEN JESSICA SKERRITT**

Set Design

**MATTHEW SMUCKER**

Costume Design

**CATHERINE HUNT**

Lighting Design

**MARY LOUISE GEIGER**

Sound Design

**BRENDAN PATRICK HOGAN**

Stage Manager

**JEFFREY K. HANSON**

Orchestrations and Music Preparation

**DOUG PECK**

Assistant Music Director

**CHRIS RANNEY**

Music Direction by

**CHRIS DiSTEFANO**

Musical Staging by

**NOAH RACEY**

Directed by

**KURT BEATTIE**

Originally produced on Broadway by East of Doheny, Staunch Entertainment, Randall L. Wrehgitt/Mort Swinsky,  
Michael Alden, Edwin W. Schloss, in association with Playwrights Horizons

Playwrights Horizons, Inc., New York City, produced the World Premiere of *Grey Gardens* Off-Broadway on March 7, 2006.  
Developed with the assistance of The Sundance Institute.

*Grey Gardens* is presented by special arrangement with Dramatists Play Service, Inc., New York.

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## CAST

*(in order of appearance)*

### PROLOGUE (1973)

Edith Bouvier Beale ..... SUZY HUNT\*  
“Little” Edie Beale ..... PATTI COHENOUR\*

### ACT ONE (1941)

“Little” Edie Beale ..... JESSICA SKERRITT\*  
Jacqueline “Jackie” Bouvier ..... ANALIESE EMERSON GUETTINGER  
Lee Bouvier ..... MONTSEERAT FLECK  
Brooks, Sr. .... EKELLO J. HARRID, Jr.\*  
George Gould Strong ..... MARK ANDERS\*  
Edith Bouvier Beale ..... PATTI COHENOUR\*  
Joseph Patrick Kennedy, Jr. .... MATT OWEN\*  
J.V. “Major” Bouvier ..... ALLEN FITZPATRICK\*

### ACT TWO (1973)

Edith Bouvier Beale ..... SUZY HUNT\*  
“Little” Edie Beale ..... PATTI COHENOUR\*  
Brooks, Jr. .... EKELLO J. HARRID, Jr.\*  
Jerry ..... MATT OWEN\*  
Norman Vincent Peale ..... ALLEN FITZPATRICK\*

Understudy for Jackie and Lee: MAE CORLEY

Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.

### STAGE MANAGEMENT

Stage Manager: JEFFREY K. HANSON\*

Assistant Stage Manager: JR WELDEN\*

Assistant Stage Manager (beginning April 26): MELISSA Y. HAMASAKI\*

### ADDITIONAL STAFF

Assistant to the Director: PAULS MACS

Assistant Choreographer: TRINA MILLS

Assistant Sound Designer: PETER REMINE

Assistant Lighting Designer: DANTE OLIVIA SMITH

Dialect Coach: ALYSSA KEENE

Music Librarian: CHRIS RANNEY

Production Assistant : LISA ARMSTRONG

### ORCHESTRA

Piano/Conductor: CHRIS DiSTEFANO

Woodwinds: DANE ANDERSEN

Cello: VIRGINIA DZIEKONSKI or EMILY SCHAEFER

Percussion: CHRIS MONROE

\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



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Please turn off your cell phones and pagers prior to the beginning of the performance.

# MUSICAL NUMBERS

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## PROLOGUE – 1973

THE GIRL WHO HAS EVERYTHING. . . . . Edith

## ACT ONE – 1941

THE GIRL WHO HAS EVERYTHING. . . . . Edith  
THE FIVE-FIFTEEN . . . . . Edith, Gould, Jackie, Lee, Brooks  
IT’S HER . . . . . Edith, Gould, Edie, Joe  
MOTHER DARLING . . . . . Edie, Edith, Gould  
GOIN’ PLACES . . . . . Joe and Edie  
MARRY WELL . . . . . Major Bouvier, Brooks, Jackie, Lee, Edie  
HOMINY GRITS . . . . . Edith, Gould, Jackie, Lee  
TWO PEAS IN A POD . . . . . Edie and Edith  
DRIFT AWAY . . . . . Gould and Edith  
THE FIVE-FIFTEEN (REPRISE) . . . . . Edith  
DADDY’S GIRL . . . . . Edie and Joe  
THE TELEGRAM . . . . . Edie  
WILL YOU? . . . . . Edith

*There will be one 15-minute intermission*

## ACT TWO – 1973

THE REVOLUTIONARY COSTUME FOR TODAY. . . . . Edie  
THE CAKE I HAD . . . . . Edith  
ENTERING GREY GARDENS . . . . . Company  
THE HOUSE WE LIVE IN . . . . . Edie and Company  
JERRY LIKES MY CORN . . . . . Edith and Edie  
AROUND THE WORLD . . . . . Edie  
WILL YOU? (REPRISE) . . . . . Edith and Edie  
CHOOSE TO BE HAPPY . . . . . Norman Vincent Peale and Company  
AROUND THE WORLD (REPRISE) . . . . . Edie  
ANOTHER WINTER IN A SUMMER TOWN . . . . . Edie and Edith  
THE GIRL WHO HAS EVERYTHING (REPRISE) . . . . . Edith and Edie

## SETTING

Act One takes place in July, 1941, Grey Gardens, East Hampton, Long Island, NY

Act Two takes place in 1973, Grey Gardens, East Hampton, Long Island, NY

*The events of the play are based on both facts and fiction.*

# SYNOPSIS

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## A Mother and Daughter Story

In two acts separated by 32 years, we are invited into the Grey Gardens mansion and the lives of its extraordinary, eccentric inhabitants Edith and “Little” Edie Beale. Act One opens in 1941 on the day of “Little” Edie’s engagement party. Edie is a debutante at the pinnacle of the Hamptons social scene. Beautiful, talented, and betrothed to Joseph Patrick Kennedy Jr., she has high aspirations for the life ahead of her. But her mother Edith has a nasty habit of chasing away suitors and stealing the limelight. In the course of the afternoon, both Edie’s engagement and Edith’s marriage fall apart. Devastated, “Little” Edie heads for New York, leaving her mother to welcome the party guests and carry on alone.

When Act Two opens it is now 1973. “Little” Edie and Edith are living together again in the falling-down mansion. “Little” Edie’s failed escape to New York and a life of her own haunts her, and the lines between the past and the present are becoming increasingly blurred. Her mother Edith, though bedridden, is as opinionated and difficult as ever. The women sing, fight, flirt with their handyman, reminisce, and eventually acknowledge the truth – that they are inextricably bound together by an impossibly complicated, undeniable love.

## WHO'S WHO



**PATTI COHENOUR** (*Edith/Little Edie*) is honored to return to ACT Theatre where she portrayed Florence Foster Jenkins in their production of *Souvenir*. She has originated numerous Broadway

roles including Signora Naccarelli/Margaret Johnson Alternate in LCT's *The Light in the Piazza*, Mother Abbess in *The Sound of Music* Revival, Christine in *Phantom of the Opera* (also Canada), Rosabud in *Drood* (also London, UK), and Mary Jane in *Big River*. Cohenour has performed leading roles for The 5th Avenue, Intiman, and Seattle Repertory, and is a recipient of a Tony nomination, two Drama Desk nominations, a Jeff Award nomination, the Clarence Derwent Award, a Theatre World Award, and three Seattle Footlight Awards.



**SUZY HUNT** (*Edith Bouvier Beale*) was last seen at ACT in *The Female of the Species* and *The Women*. At The 5th Avenue Theatre she has performed in *A Funny Thing Happened on the Way to the*

*Forum*, *Singin' in the Rain*, *On the Town*, and *Cabaret*. She is a proud member of Actors' Equity and among her favorite roles are the Countess de Lage in *The Women*, Carrie in *The Trip to Bountiful*, Fraulein Schneider in *Cabaret* and Stella in *Light Up the Sky*. *Grey Gardens* is in part about surviving life when dreams are derailed; but as luck would have it, it is a dream come true to do this wonderful musical play with this director and cast. Hunt dedicates her performance to her daughter, Deirdre.



**JESSICA SKERRITT** ("Little" Edie Beale) is overjoyed to be making her ACT debut with *Grey Gardens*. The 5th Avenue Theatre: *ELF – The Musical* (Deb), *Cinderella*, *Guys & Dolls*. Village Theatre:

*The Producers* (Ulla), *Chasing Nicolette* (Gwendolyn), *Barefoot in the Park* (Corie), *Stunt Girl* (Phoebe), *Million Dollar Quartet* (Dyanne). Skerritt has also been seen at ArtsWest, Showtunes!, Coeur d'Alene

Summer Theatre, and The Bing Crosby Theatre. Huge amounts of gratitude to the entire *Grey Gardens* team, ACT and The 5th Avenue Theatre. Endless love to her wonderful family and amazing husband.



**MARK ANDERS** (*George Gould Strong*) A Seattle native, Mark recently appeared (unattached to a piano) as Professor Henry Higgins in Seattle Shakespeare Company's acclaimed production

of *Pygmalion*. His previous ACT appearances include *A Marvelous Party*, *Souvenir*, and *Dirty Blonde*. Nationwide, he has performed at nearly 20 theatres in *2 Pianos 4 Hands*, which also played the Seattle Repertory Theatre. He's a founding member of Seattle's Endangered Species Project, which gives monthly semi-staged readings of unjustly neglected plays. endangered-species-project.org.



**MATT OWEN** (*Joseph Patrick Kennedy, Jr. / Jerry*) is thrilled to be making his ACT Theatre debut. Owen was most recently seen as Buddy in The 5th Avenue's hit production of *ELF – The Musical!*

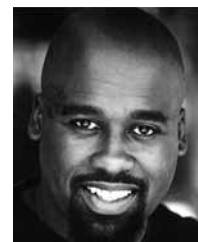
Other roles at The 5th: *Oklahoma!* (Will Parker), *On the Town* (Chip), *Mame* (Older Patrick), *Sunday in the Park...* (The Soldier), and *Hello Dolly* (Ambrose). Regional: *Yankee Doodle Dandy* at TUTS in Houston, *Joseph...* at North Shore. Much love to his parents and sister Meg! Love to Alex! B.F.A. The Boston Conservatory.



**ALLEN FITZPATRICK** (*J.V. "Major" Bouvier / Norman Vincent Peale*) Broadway credits include *Les Misérables*, *Memphis*, *42nd Street*, *Damn Yankees*, *Driving Miss Daisy*, *Sweet Smell*

of *Success*, *Gentlemen Prefer Blondes*, *Scarlet Pimpernel*, and *Passion*. Twelve shows at The 5th Avenue including *Sweeney Todd*. ACT: *Mary Stuart*; *Clean House*; *Christmas Carol*. National Tours: *Six Degrees...*, *Aspects of Love*, *Guys and Dolls*, *Sunset Boulevard* (starring opposite Petula

Clark). Twelve Off-Broadway plays and 175 roles in regional theaters. Artistic Director, Icicle Creek Theatre Festival. [www.allenfitzpatrick.weebly.com](http://www.allenfitzpatrick.weebly.com).



**EKELLO J. HARRID, Jr.** (*Brooks, Sr./Brooks, Jr.*) Village Theatre: *ShowBoat* (Joe), *Cats* (Old Deuteronomy), *Chasing Nicolette* (The King), Book It Rep Theatre: *Take Me America* (Maleet),

Cabaret Theatre: *5 Guys Named Moe* (Big Moe). Favorite roles: *The Full Monty* (Horse), *Big River* (Jim), *Saint Heaven* (Pastor Joe Bertram), *Ragtime* (Coalhouse Walker Jr.), *Into the Woods* (The Wolf), *Sweeney Todd* (The Judge), *Inherit the Wind* (E.K. Hornbeck). Much love to Laura.



**ANALIESE EMERSON GUETTINGER** (*Jacqueline "Jackie" Bouvier*) an eighth grader at The Northwest School, is delighted to return to the ACT Theatre stage.

Recent credits include roles with Village Theatre Mainstage, Seattle Children's Theatre, The Bathhouse Theatre, Village Festival.



**MONTSERRAT FLECK** (*Lee Bouvier*) is delighted to return to ACT where she performed in the last two seasons of *A Christmas Carol*. Other credits: *Anna Karenina* (Book-It Theatre) and

*Turandot* (Seattle Opera). Thanks to family and friends for their support.



**MAE CORLEY** (*u/s Jacqueline and Lee Bouvier*) is honored to work with this 5th Avenue/ACT team. Favorite credits: *The Wizard of Oz* at Mainstage SCT, *The Art of Racing in the Rain*

(Zoë) at Book-It, and *Oliver!* (Oliver) at Studio East.



**DOUG WRIGHT** (*Book*) received the Pulitzer Prize, a Tony Award, the Drama Desk Award, a GLAAD Media Award, an Outer Critics Circle Award, a Drama League Award and a Lucille Lortel Award for *I Am My Own Wife*, which premiered at Playwrights Horizons in 2003. For *Grey Gardens*, he was nominated for Drama Desk and Outer Critics Circle awards for Best Book of a Musical. In 1995, Wright won an Obie Award for his play *Quills*. His screen adaptation was named Best Picture by the National Board of Review and nominated for three Academy Awards. Plays include *The Stonewater Rapture*, *Interrogating the Nude*, *Watbanaland*, and *Unwrap Your Candy*. For career achievement, Wright was cited by the American Academy of Arts and Letters and awarded the Tolerance Prize from the Kulturforum Europa. Currently, he serves on the board of the New York Theatre Workshop and the Dramatists Guild Council. He lives with singer/songwriter David Clement.

**SCOTT FRANKEL** (*Music*) was nominated for Drama Desk and Outer Critics Circle awards for his work on *Grey Gardens*. He has written the music for *Doll* (Ravina Festival; Richard Rogers Award) and *Meet Mister Future* (winner, Global Search for New Musicals), both with lyricist/librettist Michael Korie. As a music director, conductor, and pianist, he has been associated with the original Broadway productions of *Into the Woods*, *Les Misérables*, *Jerome Robbins' Broadway*, *Rags*, and *Falsettos* as well as Off-Broadway's *Putting It Together* starring Julie Andrews. Motion picture credits include Mike Nichols' *Postcards From the Edge*, where he can be seen (and heard) playing for Meryl Streep and Shirley MacLaine. His many recordings include Barbara Streisand's *Back to Broadway* and a slew of original cast albums. Frankel is a two-time fellow of the MacDowell Colony and a graduate of Yale University.

**MICHAEL KORIE** (*Lyrics*) wrote book and lyrics to Scott Frankel's music for *Doll* (Sundance Institute, Chicago's Ravina Festival; Richard Rogers Award) and *Meet Mister Future* (Cardiff Festival, 2005). His librettos for operas composed by Stewart Wallace include *Harvey Milk* (San Francisco Opera), *Hopper's Wife* (Long Beach Opera; NYFA Award) both directed by Christopher Alden; *Kabbalah* (Next Wave Festival) directed by Ann Carlson; and *Where's Dick?*, directed by Richard Foreman (Houston

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Image: *Mary, Countess Howe* (detail), ca. 1764, Thomas Gainsborough, British, 1727-1788, oil on canvas, 95 x 61 in., Kenwood House, English Heritage; Iveagh Bequest (88029039), Photo courtesy American Federation of Arts.

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## WHO'S WHO

Grand Opera). His libretto to composer Rick Ian Gordon's *The Grapes of Wrath* premiered at Minnesota Opera, Utah Opera, and Houston Grand Opera in 2007/08, with direction by Eric Simonson and conducted by Grant Gershon. He co-wrote lyrics with Amy Powers to composer Lucy Simon's *Dr. Zhivago*, book by Michael Weller, directed by Des McNuff (La Jolla Playhouse, 2006). Korie's lyrics were awarded the Edward Kleban Award and Jonathan Larson Foundation Award. He lives in New York City with Ivan Sygoda.

**KURT BEATTIE** (*Director/Artistic Director*)  
Please see page 29.

**CHRIS DiSTEFANO** (*Music Director*) is so happy to be music directing this production. As a native Long Islander, this show literally hits close to his home. What a cast and what an orchestra! Previous 5th Avenue credits include *The Oklahoma!* Project and *Rosie The Riveter* (music director) *ELF – The Musical* (keyboardist and reh. pianist), *Oklahoma!*, *Cinderella*, and *Titanic: The Concert* (reh. pianist). Other music direction credits include *Sunday in the Park with George*, *Sweeney Todd*, *Smokey Joe's Cafe*, *The Fantasticks*, *Jane Eyre*, *Ragtime*, and *The Scarlet Pimpernel*. He also served as associate conductor for the national tours of *Annie* and *The Wizard of Oz*. Love and thanks to David, Bill, Ian, Dane, and Albert for the amazing support, Chris for being great, Suzy for the laughs and psychoanalysis, and Patti for the crazy memories on yet another musical adventure.

**NOAH RACEY** (*Musical Staging*) Appeared on Broadway in *Curtains*, *Never Gonna Dance*, *Thoroughly Modern Millie*, and *Follies*. In New York: *It Shoulda Been You* (Broadway, Fall 2013, starring Tyne Daly, directed by David Hyde Pierce), *Thoroughly Modern Millie* (Assoc. Choreographer; Tony Award, Best Choreography), ten years Resident Director/Choreographer/Performer *Broadway by the Year* at Town Hall. Regional Choreography: The 5th Avenue Theatre (*Cinderella*, *Guys and Dolls*); Goodspeed Opera House (*Show Boat*, *Annie Get Your Gun* – both won Connecticut Critics Circle Awards for Outstanding Choreography). World Premieres: *It Shoulda Been You* (George Street Playhouse) and *Turn of the Century*, (Chicago's Goodman Theatre, directed by Tommy Tune). Racey is the founding artistic director of the New York Song & Dance

Company. Their production *Noah Racey's: PULSE* will be at the Asolo Repertory Theatre, spring of 2013. Racey is a proud product of—and strong proponent for—arts funding in public schools.

**DOUG PECK** (*Orchestrations and Music Preparation*) is Chicago's premiere musical director (five Joseph Jefferson Awards, two After Dark Awards). His music has been heard at Court Theatre, Goodman Theatre, Chicago Humanities Festival, Huntington Theatre, Shakespeare Theatre Company, Long Wharf Theatre, Writers' Theatre, Asolo Rep Theatre, Kansas City Rep, and The Ravinia Festival, among many others. He can be heard on the recordings *Bright Young People: The Songs of Noël Coward*, *Foiled Again: Live*, and *Frank Galati and Stephen Flaherty's Loving Repeating: A Musical of Gertrude Stein*. Peck is the musical director and arranger for Mary Zimmerman's upcoming *Jungle Book*.

**MATTHEW SMUCKER** (*Scenic Design*) Smucker's previous ACT designs include *Ramayana*, *First Date*, *In the Next Room, or the vibrator play*, *Vanities*, *The Prisoner of Second Avenue*, *Yankee Tavern*, *Rock'n'Roll*, *Eurydice*, *Clean House*, *The Women*, and *The Pillowman*. Smucker's work has appeared at The 5th (*ELF – The Musical*, *Oklahoma!*, *Candide*), Seattle Repertory Theatre (*Circle Mirror Transformation*, *Three Tall Women*), Intiman, SCT, Village Theatre, Arizona Theatre Company, Portland Center Stage, San Jose Rep, Kansas City Rep, and Minneapolis Children's Theatre Company. Smucker received the 2011 Gregory Award for Outstanding Scenic Design, a 2012 *Seattle Magazine* Spotlight Award, and appeared on *The Stranger's* 2011 Genius Awards short list. Smucker teaches at Cornish and received his M.F.A. from the UW School of Drama.

**CATHERINE HUNT** (*Costume Design*) is so pleased to be working on this collaboration of *Grey Gardens* with ACT Theatre and The 5th Avenue Theatre. She is also thrilled to once again be working with Kurt Beattie. Previous ACT productions include *The Pitmen Painters*, *In the Next Room, or the vibrator play*, *Vanities*, and *The Lieutenant of Inishmore*. Hunt's work has been seen at Seattle Repertory Theatre, Seattle Children's Theatre, Seattle Opera and Intiman Theatre as well as Village Theatre. Hunt is an NEA/TCG design fellow and a guest lecturer at The University of Washington.



**MARY LOUISE GEIGER** (*Lighting Designer*) ACT Theatre: *Ramayana*, *Mary Stuart*, *Lieutenant of Inishmore*, *Rock 'N Roll*, *Intimate Exchanges* *The Women*, *Stuff Happens*, *The Underpants*, *The Pillowman*, *Born Yesterday*, *Enchanted April*, *The Goat*, *Polish Joke*, *Later Life*, *Betty The Yeti*. Recent: *Invisible Man* (Studio Theatre, DC, Huntington Theatre), *The Philadelphia Story* (Pioneer Theatre Company), *My Fair Lady* (Oregon Shakespeare Festival). Upcoming: *The Heart of Robin Hood*, *My Fair Lady* (Oregon Shakespeare Festival). Regional credits include Actor's Theatre of Louisville, Berkeley Repertory Theatre, Guthrie Theatre, Indiana Repertory Theatre, Intiman Theatre, Mark Taper Forum, Seattle Children's Theatre, Village Theatre, Seattle Repertory Theatre, LA Opera, Philadelphia Orchestra. Trained at Yale School of Drama, faculty at NYU Tisch School of the Arts.

**BRENDAN PATRICK HOGAN** (*Sound Designer*) Hogan is the resident sound designer at ACT Theatre, where he has designed more than 20 productions since 2009. Favorite productions include *Rock & Roll*, *Below the Belt*, *Yankee Tavern*, *The Lieutenant of Inishmore*, *Pilgrims* *Musa* and *Sheri in the New World*, *Double Indemnity* and *Ramayana*. Other design and composition credits include *Red* (Seattle Repertory Theatre/Arizona Theatre Company, Gregory Award winner for Sound and Music Design), *RoboPop!*, *Titus*, *God's Ear* and *Neighborhood 3: Requisition of Doom* (Washington Ensemble Theatre), *Demonology* (NextStage), *This Wide Night* (Seattle Public Theatre) and *Cymbeline* (Seattle Shakespeare Company). A multi-instrumentalist, Hogan performs regularly with Miss Mamie Lavona and The Bad Things.

**TRINA MILLS** (*Assistant Choreographer*) Born and raised in Seattle, Mills' choreographing experience includes the Seattle Seagals, Holy Names Academy, and assistant choreographer on *RENT* at The 5th Avenue. She couldn't be happier about this opportunity to work with Noah Racey and the incredible team at ACT!

**JEFFREY K. HANSON** (*Stage Manager*) Hanson has been stage manager for more than 70 productions at ACT Theatre since 1990. Previously at The 5th, Hanson was the production stage manager for *Oklahoma!*, *Candide*, *Mame*, *Hello, Dolly!* and *Irving Berlin's White Christmas*. Other regional credits include productions at Seattle Children's

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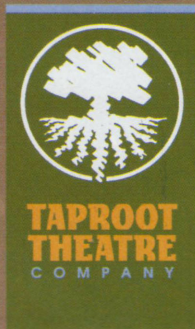


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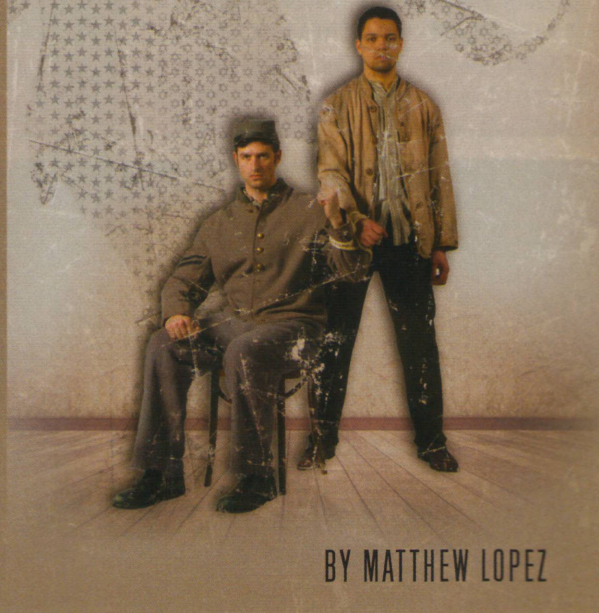
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Theatre, Seattle Repertory Theatre, Intiman, and the Arizona Theatre Company.

### JR WELDEN (*Assistant Stage Manager*)

Welden has stage managed *Uncle Ho to Uncle Sam*, *Mary Stuart*, *One Slight Hitch*, *Eurydice*, *The Underpants*, and *A Christmas Carol* at ACT. He staged managed 10 seasons at Intiman working on productions including *The Grapes of Wrath*, *Nickel and Dimed*, and *The Mandrake Root* with Lynn Redgrave. At Seattle Rep, his credits include *Blue Door*, *The Chosen*, and *Pygmalion*.

**MELISSA Y. HAMASAKI** (*Assistant Stage Manager, beginning April 26*) Previous ACT credits include: *The Women*, *Pilgrims Musa and Sheri in the New World*, *Intimate Exchanges*, *A Marvelous Party*, *Fiction*. Other local credits include: *Romeo and Juliet*, *Dirty Story*, *All My Sons*, *The Thin Place* (Intiman Theatre); *The Last Witch* (UW School of Drama); *Two by Pinter* (Shadow and Light Theatre); *Memphis*, *Seven Brides for Seven Brothers* (The 5th Avenue Theatre); *Tales of Hoffman*, *Ariadne auf Naxos* (Seattle Opera). Selected regional credits: *Metamorphoses*, *Julius Caesar*, *Enchanted April* (Pioneer Theatre, UT); *L'elisir d'amore* (Pine Mountain Music Festival, MI). Training: Arena Stage Allen Lee Hughes Stage Management Fellow and Technical Apprentice at Santa Fe Opera.



The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



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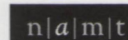
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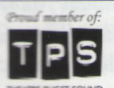
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# WHO WAS WHO AT GREY GARDENS

## **J.V. "Major" Bouvier (1865-1948)**

Prominent New York attorney and judge. Appointed major judge and advocate for the Army during WWI. Insisted on being called "Major". Invented (and had printed) a mythical noble history for the Bouvier clan. The real source of their recent wealth was in trade and the

## **"Big Edie" Beale (1895-1977)**

Daughter of John "Major" and Maude Bouvier. An artistic and "difficult" child, with a remarkable singing voice. As a young lady, much in demand in the social and party scene. Married Phelan Beale at St. Patrick's Cathedral. Bore three children: Edith ("Little Edie"), Phelan, Jr., and Bouvier. At Phelan, Jr.'s wedding, had a dramatic falling-out with Major, who greatly reduced her inheritance, leaving her only \$300 per month to support herself and Little Edie. Died of pneumonia in 1977.

## **Phelan Beale (1881-1956)**

## **Phelan Beale, Jr. (1920-1993)**

## **Bouvier Beale (1922-1994)**

## **"Little Edie" Beale (1917-2002)**

Born in Manhattan. Daughter of Phelan and Edith Beale. Enjoyed a privileged lifestyle of private schools, riding lessons, and society functions. Graduated from Miss Porter's prestigious finishing school. Made her debutante debut in 1936.

In the late 1930s, was known in East Hampton as "Body Beautiful Beale." Created a minor scandal by dabbling in professional modeling and other "improper" behavior. Never married. Most of her suitors were scared off by Big Edie, who feared being abandoned in her old age. Moved to Manhattan in the late 1940s, hoping to break into show business. Returned to Grey Gardens in 1952 when her mother could no longer send her grocery money. Became her mother's near-constant companion and lived in the crumbling mansion until Big Edie's death in 1977.

Following the 1975 *Grey Gardens* documentary, became a "freak" celebrity. At age 60, performed a singing and dancing act at a Greenwich Village nightclub. Returned to Grey Gardens for two years, then moved, variously living in New York, Montreal, Oakland, and finally Bal Harbour, Florida. Died of a stroke at age 84.

## **Joseph Kennedy (1888-1956)**

## **Ted Kennedy (1932-1975)**

## **Joe Kennedy (1915-1944)**

Son of Joe Kennedy. Member of the Kennedy family. Killed during WWII.

\*In the 1975 documentary, Little Edie revealed she was engaged in 1941. The authors of the book gave that intriguing—give structure to







# FROM THE DIRECTOR

When I first heard years ago that someone was making a musical of the Maysles Brothers documentary *Grey Gardens*, I was incredulous. What was the point of rehashing an acclaimed documentary as a musical? And how could real life, in this instance, be improved upon? But my initial experiences of the musical were quite positive – not, strangely, because I felt it had successfully rendered a good off-beat story out of the underbelly of a once elite class, but because it convinced me that it was saying something about Big and Little Edie Beale truthful to their souls, a truth which could only be realized through song and metaphor, and through the miraculous condensation of time and space that theatrical storytelling alone can provide. The Beale women thought of themselves, after all, as performers, as singers and dancers, and it was through these expressive means that they kept themselves spiritually alive. The appropriateness of the musical form for their story seemed ever more evident to me.

Thinking about the effect the musical had on me, I was reminded of the fact that a documentary is an artistic work, whether or not it strives to present naked reality. The filmmakers are selecting and arranging experience to support the story they are trying to tell, and the point of view is always influenced by subjective choices, particularly in the editing. Reaching for truth in any theatre piece that concerns itself with heavily biographical stories requires living with an essential paradox: that reality has to be portrayed plausibly, and doing that often requires some form of fudging, invention, and compression to tie things together, to create a *belief* in reality. And this, the creators of *Grey Gardens*, the musical, have done.

Like all good works of art, *Grey Gardens* succeeds in doing the hardest thing of all: it convinces us of the spirituality of these two odd ladies, and the revelation that our sense of who we are as human beings is something we *know* but can't explain. They lived such impossible lives, patrician to the end, and yet almost street people in their own crumbling city of a house, that their contradictions suggest a higher order, and their material squalor and disregard for common sense an uncompromised freedom of self. They seem assured of the validity of the way they live, and even though an ingrained selfishness, narcissism, and class bias are clearly shown to be at the heart of their flawed selves, the musical still achieves something wonderful: our belief in their mysterious undeniable dignity.

**Kurt Beattie**, *Artistic Director*  
ACT – A Contemporary Theatre

# “ALL MY LIFE WAS MUSIC AND SONG...”

AN INTERVIEW WITH *GREY GARDENS* COMPOSER,  
**SCOTT FRANKEL**

*Writers and producers are constantly on the prowl for the next great idea ripe for stage adaptation. Grey Gardens is rather unlikely source material for a stage musical. How did you come to the conclusion that these women were characters that should sing and exist on the musical theater stage?*

I had written a bunch of musicals that had been optioned and won awards, but they were having a hard time getting to the stage. Somehow, I got it into my head that if I picked a project that was based upon a play or book or movie, and owned the rights, I might have better luck. Around that time, the *Grey Gardens* documentary popped into my head. It struck me that these women were so theatrical – they liked to connect with an audience, be it the filmmakers, an imagined audience or even each other.

*Was it challenging to acquire the stage rights?*

When I first rang up the producers of the documentary, they said, “It’s so weird you’re calling. The movie came out in the mid ‘70s, and we’ve never had such a request, but we recently got a call from a French opera composer who wants to turn it into an opera, and we have a deal in place.” And I said, “Well, have you signed it?,” and they said “No,” and I said, “Well, don’t! Don’t sign it! You have to hear me out!” So I ran over there and said, “Both of those women love American popular music. There’s nothing wrong with opera – I love opera, and for all I know they might have loved opera too – but the heart and soul of their ethos was the great American songbook, and I really think the vernacular of musical theater would be more a piece with their lives.” And they agreed.

*Edith Bouvier Beale died in 2002, four years before the premiere of the musical. Did you have any communication with her before her death?*

Before she died, she wrote to the filmmakers about the possibility of the musical adaptation, and said, “I love, love, love the idea of *Grey Gardens* as a musical. All my life was music and song. For all that I didn’t have, my life was still joyous.”

*The notion of setting the first act in 1941 and the second act in 1973 is unique to the musical. How did that idea come about?*

There’s this great line in the documentary when Little Edie says, “It’s difficult to keep the line between the past and the present. It’s awfully difficult.” And in the film, they do a close-up on a beautiful black and white photograph of the women when they were young. Then, the camera pulls back and you see this amazing portrait in the surroundings of this incredibly decrepit, filthy, derelict house. That moment perfectly depicts the line between past and the present, asking, “How did you get where you are?” And that’s when I had this idea: what if we had a first act that showed the halcyon days of the house and those women in their heyday? They were extremely educated, affluent women who were unapologetically bohemian and had every possible thing ahead of them. Then, in the second act, you’d see how much had changed and what hadn’t changed, what parts of their internal struggle were already there in the good days of the house.

*Why do you think this niche material, about two eccentric women who at first glance seem difficult to relate to, seems to have such an impact on the contemporary theatergoer?*

When the County Board of Health condemned the house that her aunt and cousin lived in, it was a huge public embarrassment for Jackie Kennedy. Here was the most famous woman in the world, and she had these close relatives living in squalor. There was this kind of curious, tabloid quality to people’s initial interest in their story. But what I came to learn is that, though their circumstances were extreme, problems, pathology, and inner-family relationships are universal. Can you leave home, how do you leave home, and if you ever do leave home, how do you become an adult and function autonomously?

**Ian Eisendrath,**

*The Alhadeff Family Director of New Works & Music Supervisor,  
The 5th Avenue Theatre*

# THE TOP 10 UNLIKELY SUBJECTS FOR MUSICALS

When *Grey Gardens* opened, the subject matter raised some eyebrows. A musical based on a documentary? About two reclusive ladies living in a crumbling mansion? But many successful shows embrace risky or unusual themes. Here’s a list of some of our favorites:

**10 A PLANT.** Plants don’t speak or sing or plot to take over the world. As dramatic characters, they’re pretty boring. But in a comedy musical like *Little Shop of Horrors*, a plant can be a hungry carnivore, with a taste for human blood, a plant that grows . . . and grows . . .

**9 A MARITIME DISASTER.** Okay, it has size, historical significance, and a familiar title. But isn’t calling your musical *Titanic* just asking for trouble? Why not write the bad reviews yourself? The authors pull it off, thanks to their focus on the underlying human drama. And a gorgeous score doesn’t hurt.

**8 THE SIGNING OF THE DECLARATION OF INDEPENDENCE.** First, everyone’s wearing powdered wigs. Second, you know how it’s going to end! So why are you gripping your seat for the last ten minutes of 1776, your heart pounding, afraid that this time they won’t make it?

**7 LABOR UNREST IN A GARMENT FACTORY.** Is this one of those earnest left-wing “people’s musicals” from the 1930s, like *The Cradle Will Rock*? No! It’s *The Pajama Game*, one of the big sparkly hits of 1954.

**6 A SELF-HELP MANUAL.** How could Shepherd Mead’s plotless spoof of corporate ladder climbing hold the stage? Easy — get bookwriter Abe Burrows to add a story and convince his *Guys and Dolls* songwriter Frank Loesser to dash off a few tunes and you’ve got *How to Succeed in Business Without Really Trying*, a Tony-winning smash.

**5 SPELLING CONTESTS.** Hard to type that without nodding off. Yet *The 25th Annual Putnam County Spelling Bee* is one of the funniest and, yes, most suspenseful shows you’ll ever see.

**4 A PAINTING.** Not even a sexy painting, just a lot of dots. Thousands and thousands of dots depicting some oddly stiff people in a park. We’re talking about Georges Seurat’s 1884 masterpiece *A Sunday Afternoon on the Island of La Grande Jatte*. A century later, Stephen Sondheim applies thousands and thousands of other dots to score paper to create *Sunday in the Park with George*. Another masterpiece.

**3 TEENAGE STREET GANGS.** We’re used to them now: those finger-snappin’, ballet-dancin’ punks. But in 1957, *West Side Story* divided the audience. Some hailed it as a great jeté forward, others were repelled by the intrusion of sordid reality into Broadway’s land of happy endings.

**2 MENTAL DISORDER.** You think bi-polar disorder and electro-convulsive therapy is nothing to sing about? The authors of the Pulitzer Prize-winning *Next to Normal* would beg to differ.

**1 CANNIBALISM.** Sondheim’s *Sweeney Todd: The Demon Barber of Fleet Street* encourages us to sympathize with — even root for — a barber who cuts his clients’ throats and his landlady who bakes their remains into savory meat pies.

**Albert Evans, Artistic Associate, The 5th Avenue Theatre**



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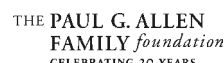
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To be nationally recognized as a pre-eminent musical theater company, involved in all aspects of the American Musical (past, present and future) – reflected by the highest levels of artistic and production quality, staff expertise, and audience engagement.

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We both produce and present musical theater (America's great indigenous art form) with the highest standards of artistic excellence.

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We achieve artistic excellence while maintaining fiscal responsibility. Each season must be both artistically and financially sound.

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### The 5th Avenue Theatre



**DAVID ARMSTRONG**  
(Executive Producer and Artistic Director)  
Since his appointment in 2000, Armstrong has guided The 5th Avenue to a position as one of the nation's

leading musical theater companies, acclaimed for both its development and production of new works and its innovative stagings of classic musicals. As a director, he has created memorable 5th Avenue productions of *Candide*, *Hello, Dolly!*, *Sweeney Todd*, *White Christmas*, *Hair*, *Mame*, *A Little Night Music*, *The Secret Garden*, *Anything Goes*, *Company*, *The Rocky Horror Show*, *Pippin*, *Vanities*, *Yankee Doodle Dandy!*, and *Saving Aimee*, which made its Broadway debut as *Scandalous* under Armstrong's direction in November 2012. Prior to The 5th, he spent nearly 20 years as a freelance director, choreographer, and librettist. His work has been seen in New York, Los Angeles and at many leading regional theaters including The Kennedy Center, Ordway Center, Ford's Theatre, Cincinnati Playhouse, and New Jersey's Paper Mill Playhouse. From 1990 through 1995, he served as artistic director of Cohoes Music Hall in upstate NY. Armstrong has also written the books for the musicals *The Wonder Years* (winner of seven Drama-Logue Awards), *Gold Rush*, and *Yankee Doodle Dandy!*



**BERNADINE (BERNIE) C. GRIFFIN** (Managing Director) was appointed managing director in January 2010 and is responsible for the administrative,

fundraising, information services and facility operations, as well as oversight of all activities related to the Board of Directors. Griffin first joined the Theatre in 2002 as director of theater advancement and development. During her tenure, The 5th Avenue has grown from a \$10 million to a \$25 million organization. She brings to her position 30 years of fundraising and arts management experience. Prior to The 5th Avenue, she served as director of development for the prestigious Geffen Playhouse in Los Angeles, as well as for The Laguna Playhouse in Laguna Beach, California. Before moving to

California, she served at the Seattle Symphony where she is proud to have been part of the team that built Benaroya Hall. In addition to the Symphony, Griffin worked for the Tony Award-winning Seattle Repertory Theatre, as well as Tony Randall's National Actors Theatre in New York. She began her career at the University of Denver. She received her Bachelor of Arts degree from St. Martin's University in Lacey, Washington and is proud to have been born and raised in Walla Walla, Washington. She is a member of the National Alliance for Musical Theater and a board member of Seattle Rotary #4. Most recently, she served as a grants panelist for the National Endowment of the Arts. She is married to award-winning actor Seán G. Griffin.



**BILL BERRY**  
(Producing Director)  
served as The 5th Avenue's associate producing artistic director and casting director from 2002 through 2009. During that time, he directed

productions of *West Side Story* (Seattle Times Footlight Award), *Wonderful Town* (Seattle Times Footlight Award), *Wizard of Oz* and *Smokey Joe's Café*. You can see his direction on Broadway this summer as *First Date* moves into the Longacre Theatre. Berry's directing work has been seen at theaters across the country, most recently at New Jersey's Paper Mill Playhouse where he directed a critically acclaimed production of *On the Town*. Directing highlights include *Cabaret* performed at The 5th Avenue Theatre, St. Paul's Ordway Center (Ivey Award), San Jose's American Musical Theatre, and Houston's Theatre Under the Stars, as well as the smash hits *First Date* and *RENT* at The 5th. From 2002 to 2009, he served as the producing director for The 5th Avenue's education and outreach programs. During that time he significantly expanded the scope and impact of these initiatives, including spearheading the creation of Fridays at The 5th and The 5th Avenue Awards, honoring excellence in high school musical theater, as well as substantially increasing the reach of the Adventure Musical Theatre Touring Company throughout the Northwest. These programs combined now serve 60,000 students annually. He also initiated the Show Talk series, which seeks to deepen the theater-going experience. Prior to his work at The 5th Avenue Theatre, Berry was a freelance theater artist based in New York City.

### ACT—A Contemporary Theatre



**KURT BEATTIE**  
(Director/Artistic Director) has been creating theater for Puget Sound audiences for nearly 40 years as an actor, playwright, and director. His productions

at ACT include *Ramayana* (with Sheila Daniels), *The Pitmen Painters*, *Double Indemnity*, *In the Next Room, or the vibrator play*, *The Lieutenant of Inishmore*, *Rock 'n' Roll*, *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Bach at Leipzig*, *Vincent in Brixton*, *Black Coffee*, *Alki*, *Moon for the Misbegotten*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa*, and the holiday classic, *A Christmas Carol*. Elsewhere he has directed at Seattle Repertory Theatre, The Empty Space, Intiman Theatre, Seattle Children's Theatre, University of Washington, San Jose Repertory Theatre, Milwaukee Repertory Theatre, The Alley Theatre in Houston, and Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Repertory, Intiman, Empty Space Theatre, Seattle Shakespeare Company, as well as many regional theatres throughout the country. Beattie is a recipient of the Theatre Puget Sound Gregory A. Falls Sustained Achievement Award and was recently selected by Arts Fund for their Outstanding Achievement in the Arts Award.



**GIAN-CARLO SCANDIUZZI**  
(Executive Director) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*,

*Outpatient* and *The Flats*, and Indieflex, a distribution company. In 1979, Scandiuizzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters and many more. He performed in several plays at The Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio* and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkee, Alan Lande and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss* and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva.

# ACT BOARD OF TRUSTEES

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*\*In memoriam*

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Carlo Scandiuizzi  
*Executive Director*  
Sergei Tschernisch  
*Director of Advancement*  
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*Associate Executive Director*

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*Casting Director & Artistic Associate*  
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*Literary Manager and Director of Education*  
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*Literary Associate*  
Kenna Kettrick  
*Education Associate*  
Dan Rector  
*Literary Intern*

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*Venue Manager*  
Robert McDonald  
*Facilities Maintenance*  
AC/R Services  
*Engineer*  
Lawrence Curington  
*IT Support Manager*  
Ash Hyman  
*Executive Associate*  
Tuxedos and Tennis Shoes  
Catering  
*Bar and Concessions*

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Tobi Beauchamp-Loya  
*Payroll & Human Resources Manager*

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*Director of Marketing and Communications*

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*Public Relations Manager*  
Sebastien Scandiuizzi  
*Video Manager*  
Linas Phillips  
*Video Production Associate*  
Apex Media  
*Advertising*  
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*Production Photographic Services*  
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*Graphic Design*  
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*Marketing Intern*

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*Assistant Ticket Office Supervisor*  
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*Audience Services*  
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*Corporate Giving and Campaign Manager*  
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*Grant Writer*  
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*Producing Director*  
Alyssa Byer  
*Central Heating Lab*  
*Production Manager*  
Emily Cedergreen  
*Production Office Manager*  
Skylar Hansen  
*Production Runner*  
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Jeffrey K. Hanson  
*Production Stage Manager*  
Melissa Y. Hamasaki  
JR Welden  
Erin B. Zatloka  
*Stage Managers*  
Lisa Armstrong  
*Production Assistant*

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Carolyn Keim  
*Costume Director*  
Connie Rinchiuso  
*Costume Shop Foreman*  
Kim Dancy  
*First Hand & Lead Dresser*  
Sally Mellis  
*Wardrobe Master*  
Joyce Degenfelder  
*Wig Master*

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*Technical Director*  
Derek Baylor  
*Assistant Technical Director*  
Austin Smart  
*Master Scenic Carpenter*  
Sean Wilkins  
*Lead Scenic Carpenter*  
Jeff Manzolli  
Nick Murel  
*Scenic Carpenters*

Mona Lang  
*Scenic Charge Artist*  
Lisa Bellerio  
*Assistant Charge Artist*  
Marne Cohen-Vance  
*Properties Master*  
Ken Ewert  
*Master Properties Artisan*  
Thomas Verdos  
*Lead Properties Artisan*

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*Stage Operations Supervisors*  
James Nichols  
*Master Stage Carpenter*  
Pam Mulkern  
*Master Electrician*  
Max Langley  
*Master Sound Engineer*  
Brendan Patrick Hogan  
*Resident Sound Designer*  
Brad Howe  
*Central Heating Lab*  
*Technical Associate*

## FOR THIS PRODUCTION

Jason Montgomery  
*Stagehand*  
Candace Frank  
*Assistant to the Costume Director*  
Veronica Dimoff  
Holly Kipp  
Marta Olson  
Julia Trimarco  
*Stitchers*  
Marta Olson  
*Lead Dresser*  
Holly Kipp  
*Dresser*  
Susannah Anderson  
*Scenic Painter*  
Ariana Donofrio  
*Properties Artisan*



# 5TH AVENUE THEATRE STAFF

David Armstrong, *Executive Producer and Artistic Director*  
Bernadine C. Griffin, *Managing Director*

Bill Berry, *Producing Director*

## EXECUTIVE AND ADMINISTRATION

Sean Glynn  
*Executive Assistant to Mr. Armstrong & Mr. Berry*  
Lisa Graham  
*Executive Assistant to Ms. Griffin*  
Kelly Radke  
*Office Manager*

## ARTISTIC

Ian Eisendrach  
*Alhadeff Family Director of New Works & Musical Supervisor*  
Frank Lott  
*Associate Producer*  
Lauren Smith  
*Company Manager*  
Albert Evans  
*Artistic and Music Associate*  
Dane Andersen  
*Orchestra Manager*  
Makaela Pollock  
*New Works Associate*  
Lisa Hermanson, Michael Nutting  
*Music Apprentices*  
Kirsten Helland  
*Casting Associate*  
Kelsey Thorgalsen  
*Casting Intern*  
Patricia Hein  
*Artistic Intern*  
Logan Skirm  
*New Works Intern*

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*Marketing Manager*  
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*Patron Relations*

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*Customer Database Manager*  
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*Customer Service Manager - Box Office*  
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*Assistant Customer Service Manager*

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Sascha Streckel, Tenille VanHollebeke,  
Pam Wagher, Patrick Walrath,  
Aleksandra Weil

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*Group Sales Representative*  
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*Special Projects Manager*  
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*Corporate Giving Manager*  
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*Grants Manager*  
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*Development Assistant & Intranet Administrator*

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Orlando Morales  
*Education Programs Coordinator*  
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*Rising Star Project Production Coordinator*  
Lindsay Kujawa  
*Education Intern*  
Andrew Moe  
*Education Intern*

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*Controller*  
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*Accountant*  
Aleksandra Zigma  
*Accounts Payable Coordinator*  
Sean Stelfox  
*Accounting Associate*

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Melisa Bumpus  
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Alda Shepherd  
*Facility Manager*  
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*Front of House Manager*  
Alicia Hall  
*Assistant House Manager*  
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*Head Ushers*  
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*Assistant Head Usher*  
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Wharton, Lisa Brooks  
*Concierges*  
Christine Jew  
*Usher and Stage Door Scheduler*  
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*Volunteer Coordinator*

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Barbie Denend, Chip Edwards, Karen  
Hall, Chris Halstead, Nancy Harris,  
Jennifer Hayes, George James, Sophia  
Kowalski, Nancy LaRoque, Emily  
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Warren Bohner, Jessica Davis, Karen  
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## ATTORNEYS

*For The 5th Avenue Theatre:*  
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*Head Builder*  
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*First Hands*  
Marlys McDonald  
*Wardrobe Master*  
Randy Werdal  
*Assistant Wardrobe Master*  
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Heather Sincic  
*Assistant Hair and Make-up*  
Aime Palmer  
*Charge Artist*

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## PATRON INFORMATION - ACT THEATRE

### EMERGENCY EVACUATION PROCEDURES

In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

### EMERGENCY NUMBER

The theater's emergency number in the Union lobby is (206) 292-7667. Leave your exact seat location with your emergency contact in case they need to reach you.

### SMOKING POLICY

Smoking is NOT allowed in any part of the theater or within 25 feet of the entrance.

### FIREARMS POLICY

No firearms of any kind are allowed in any part of the theater.

### FOOD & DRINK

Food is not allowed in the theater. Tuxedos & Tennis Shoes is the preferred caterer of ACT Theatre.

### ACCESSIBILITY

Wheelchair seating is available. The theater is equipped with the *Senheiser Listening System* for the hard of hearing; headsets are available from the house manager for use, free of charge, with a valid ID and subject to availability. *Braille programs* are available at no cost.

ACT Theatre offers American Sign Language interpreted, audio described and open captions performances. For more information, email [RHankins@acttheatre.org](mailto:RHankins@acttheatre.org).

### LOST & FOUND

Call (206) 292-7676 from 12 PM to 6 PM, Tues-Sun.

### ADDRESS

ACT Theatre is located at 700 Union Street, Seattle WA 98101. Ticket Office Phone Number: (206) 292-7676. Administrative Office Phone Number (206) 292-7660. Fax Number: (206) 292-7670.

### WEBSITE

[www.acttheatre.org](http://www.acttheatre.org).

### THEATER RENTAL

For information regarding booking, please contact [events@acttheatre.org](mailto:events@acttheatre.org).

### GROUP SALES

Groups of 10 or more can save. Call (206) 292-7676 or email [groupsales@acttheatre.org](mailto:groupsales@acttheatre.org).

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